THE PHILOBIBLION

A MONTHLY CATALOGUE AND LITERARY JOURNAL

Græcos primùm auctores,

Statimque ut pecuniam accepero,

deinde vestes emam. Eras. Epist.

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DIALOGHI DI AMORE, COMPOSTI PER LEONE MEDICO, DI NATIONE HEBREO, ET DIPOI FATTO CHRISTIANO.

IN *Vinegia*, NELL' ANNO M.D.XXXXI. *In Casa de' Figliuoli di* ALDO. (8vo.)

[261 leaves, with one at the end for the subscription and colophon, and two at the commencement, containing the title and the preface of the editor, Mariano Lenzi, to Madonna Aurelia Petrucci.]

LEON THE HEBREW, a Jewish philosopher of the sixteenth century, made himself famous by these *Dialogues upon Love*. Among his co-religionists he was known by the name of JUDA ABRAVANEL, and was the eldest son of the celebrated Isaac Abravanel, who was born in Lisbon, in 1437, of rich and distinguished parents; was an adviser of Alphonso V., King of Portugal, and afterward of Ferdinand the Catholic. LEON or JUDA was born in Lisbon, probably between 1460 and 1470. After the death of Alphonso V., in 1481, Isaac Abravanel, being accused of plotting, was forced to escape into Spain, where his family, deprived of their property, followed him. The edict of 1492 having obliged all Jews to leave Spain, the Abravanel family went to Naples, where Isaac obtained a gracious reception from King Ferdinand, and gained credit at the court. He preserved the same position under Alphonso II., the son of Ferdinand; and after the invasion of the French, he followed this unfortunate monarch in his flight to Sicily.

Leon, who, up to this time, had followed the fortunes of his father, soon after established himself as a doctor at Naples, and subsequently at Genoa. In 1502, he wrote the work we are noticing, and which established his reputation. The other details of his life, with the date of his death, are unknown.

Some authors have maintained that Leon embraced Christianity; but there is no foundation for this opinion. It is true that in the third dialogue of the *Dialoghi di Amore*, Saint John the Evangelist appears with Enoch and Elijah, who are said to be *immortal in body as in soul*; and it is from this passage that those who have not read the work have drawn the conclusion that its author had embraced Christianity. But it must be admitted, with Wolf (*Bibliotheca Hebræa*, t. iii. p. 318), that the words *et ancora San Giovanni Evangelista* were interpolated by the censors of Rome; for it is certain that Leon was a Jew when he was writing the work. Without insisting upon the improbability of the conversion of Leon during the life of his father Isaac, who died in 1509, we may remark that in the *Dialoghi* many passages may be found which show that the author professed

Judaiſm: in many places, when ſpeaking of Maimonides, he calls him (fol. 100 *a* and 174 *a*, of the edition of Venice, 1572) "il *noſtro* Rabbi Moiſe;" and alſo, in citing Avicebron, he ſays (folio 151 *b*): "Il *noſtro* Albenzubron nel ſuo libro *de Fonte vitæ*." In order to fix the period of the Creation, he uſes the Jewiſh calculation, which he calls (fol. 151 *a*) *the Jewiſh truth*: "Siamo ſecondo la verità Hebraica a cinque mila ducento ſeſſanta due, dal principio della creazione"—the year which correſponds with 1502. Finally, in another paſſage (fol. 147 *a*), the author declares his religion in terms which are even leſs equivocal, ſaying: "Noi tutti che chrediamo la ſacra legge Moſaica," etc.

There is need of nothing more to ſhow that the author of the *Dialoghi* remained faithful to the Jewiſh religion. Nor can it be admitted that he afterward changed his faith; for he is mentioned in the moſt honorable terms by the Rabbis Guedalia Jahia (in the *Schalſcheleth hakabala*), Azaria de Roſſi (in the *Meor ênäim*), both of the ſixteenth century; and Imanuel Aboab, in his *Nomologia*, of the commencement of the ſeventeenth century, beſtows a pompous eulogy upon him.

Leon is the only repreſentative, among the Jews, of the New Platoniſm which, introduced from Italy by Gemiſtes Plethones, the Byzantian, and by his diſciple the Cardinal Beſſarion, was propagated with enthuſiaſm by Marſiles Ficin, and which the Count Picus de la Mirandola united with the myſticiſm of the Jewiſh Cabala.

The *Dialoghi* of Leon are principally upon love in the largeſt and higheſt acceptation of that word—upon love under its diverſe aſpects, toward God and in the univerſe, in humanity and in the vileſt creatures, in intelligence and in the ſenſes. About this ſubject, as a centre, he groups the moſt varied conſiderations and doctrines, the interpretation of Biblical traditions and Grecian fables, between which the author frequently makes very ingenious compariſons.

The work is compoſed of three Dialogues between Philo and his love Sophia. The First Dialogue treats of *the eſſence of love*. Philo having declared to Sophia that the knowledge he has had of her has awakened in him both love and deſire, Sophia maintains that theſe two ſentiments cannot agree with each other; and this leads the author to define each of them ſeparately, and examine in what they differ. For this purpoſe, he examines them from three different points of view, diſtinguiſhing in their object what is uſeful, agreeable, and honeſt. He reviews the different ſpecies of good worthy of being loved and deſired. The love of what is honeſt is the higheſt: the love of God is conſequently the moſt ſublime, for God is the beginning, the end, and the middle of all honeſt or moral actions. But God can be recognized only very imperfectly by our intelligence, or loved by our will. Inquiring, in the next place, in what the real felicity of man conſiſts, the author refutes many opinions put forward upon this ſubject, and concludes that real happiness lies in the union of our intelligence with the active intellect, which the author makes identical with God. This union, which is produced by contemplation, can be made only imperfectly during this life; but it will be perfect and perpetual in the future life.

Returning to his ſubject, the author ſhows that ſenſual love can reſult only in ſatiety and diſguſt; and, as an example, he cites the love which Amnon, the ſon of David, felt for his ſiſter Tamar. This love is engendered by deſire, while real love engenders deſire, and creates a wiſh for both a ſpiritual and corporeal union, ſo that the lovers, ſo to ſpeak, transform themſelves into each other, and become confounded into a ſingle being. This love, which is purely intellectual, is the parent of deſire,

and the offspring of reaſon and knowledge.

The Second Dialogue treats of *the univerſality of love.* There are five cauſes of love, which are common to both men and animals: the deſire of generation; the reſults of generation, or the relations of parent and child; the benefit, or gratitude; the ſimilitude or homogeneity of ſpecies; and habitual commerce. In man, his intelligence renders these five cauſes either ſtronger or weaker; in the man, love is moſt perfect and noble. In him there are two further cauſes of love which are not common to the animals: the conformity of character and temperament in the two individuals, and the moral or intellectual qualities by which man makes himſelf beloved by his kind.

Philo then paſſes to inanimate things, which alſo have certain natural inclinations that may be called love. Love, which in inanimate bodies is ſimply a certain natural attraction, is both natural and ſenſible in animals; in man it is both natural, ſenſible, and rational. In explaining to Sophia the love of the elements, of the celeſtial bodies, and of all the parts of the univerſe in general, Philo goes over the whole domain of phyſics and coſmogony, and repreſents man as the image of the univerſe, or as a microcoſm.

Touching upon the loves of the gods of mythology, he explains many of the allegories contained in the Grecian myths; and, in paſſing, characterizes the methods of Plato and Ariſtotle—the firſt of whom, while freeing himſelf from the ſhackles of verſe and writing in proſe, has nevertheleſs introduced poetry and fable in his writings, while the other has preferred a ſevere and purely ſcientific ſtyle.

Finally, he touches upon the love of pure intelligences, that of the celeſtial ſpheres. The reaſon by which theſe intelligences move their reſpective ſpheres is in God, the object of their love. Laſtly, the vivifying ſpirit which penetrates the world, and the link which unites the univerſe, is love, without which there would be neither happineſs nor exiſtence.

The Third Dialogue treats of *the origin of love*, and here our author diſcuſſes the higheſt queſtions of metaphyſics. Before entering upon his ſubject, he makes a digreſſion upon ecſtaſy, which abſtracts us from our ſenſes more than ſleep does. The ſoul in this ſtate, attaching itſelf to the deſired and contemplated object, can promptly abandon the body. The ſoul being, according to Plato, of both an intellectual and corporeal nature, can eaſily paſs from corporeal to ſpiritual things, and *vice verſâ*. It is inferior to pure intellect, which is uniform and indiviſible in its nature. In the univerſe, the ſun is the image of intellect, and the moon of the ſoul; the moon holds an intermediate place between the luminous ſun and the tenebrous earth. In a ſolar eclipſe, when, at the moment of the conjunction, the moon interpoſes between the ſun and the earth, it alone receives the light of the ſun in its upper portion, and abandons the earth to darkneſs: in the ſame way the ſoul, in its conjunction with the intellect, receives, above all, the intellectual light, and abandons the body. It is thus that pious and ſainted men die, in ecſtaſy or contemplation; it is thus that Moſes and Aaron died, *by the mouth of God*, as the Scripture ſays, or by a kiſs of the Divinity; that is to ſay, carried away by the contemplation of love.

Coming then to the ſubject of his third Dialogue, the author examines ſucceſſively theſe five queſtions: *whether* love is born; *when*, *where*, *from what*, and *why*, it is born.

It reſults from what precedes, that love does exiſt; it is the deſire which draws us toward that which pleaſes us. Examining the definitions given of love by Plato and Ariſtotle, the firſt of whom ſeeks the object

of love in the beautiful and the ſecond in the good, the author develops the ideas of the beautiful and the good, and ſhows that the definition of Ariſtotle, more general and more complete, embraces divine as well as human love. Love proceeds evidently from ſomething elſe; it is the product of the object loved and of him who loves: the firſt is the agent or the father—the ſecond can be conſidered as the paſſive matter, or the mother. The beautiful, the divine, is not in him who loves, but in the object loved, which is, conſequently, ſuperior to the other. In fact, it happens alſo that that which is ſuperior loves that which is inferior; but then there is always wanting in the ſuperior a certain perfection which is to be found in that which is inferior; and this laſt, from this point of view, has a certain ſuperiority. In God alone, who is the abſolute perfection, love cannot ſuppoſe any fault; and, in fact, the love which God has for creation is nothing elſe than the deſire of augmenting the perfection and happineſs of the creatures.

In order to eſtabliſh *when* love is produced, the author advances the three principal ſyſtems concerning the origin of all things: that of Ariſtotle, who maintains the eternity of the world; that of Plato, who admits an eternal chaos, but attributes a commencement to the formation of the world; and that of the faithful, who admit the creation from nothing. He ſhows that the opinions of Plato agree with thoſe of the Cabaliſts, who admit that the world laſts only a certain time, at the end of which it falls again into chaos, in order to be created anew. The inferior world exiſts, however, ſix thouſand years, and chaos laſts one thouſand years; conſequently, creation takes place every ſeven thouſand years. The ſuperior world, or heaven, laſts during ſeven periods of the inferior world, or forty-nine thouſand years; it alſo falls again into chaos for a thouſand years, and is renewed, conſequently, every fifty thouſand years.

Returning then to his ſubject, the author aſcends to the firſt love, which is that felt by God for himſelf—the love of God knowing and deſiring for God ſovereign beauty and ſovereign goodness. This firſt love is eternal, as is God himſelf. God is the unity of love, of the lover and the loved; or, as the Peripatetics ſay, of the intellect, of the intelligent and the intelligible. The ſecond love, or the firſt which is produced, is that which God has for the univerſe. Here we meet three ſpecies of love: the love of God toward the father and mother of the world, engendered by God, and who are the Primal Intellect and Chaos; the reciprocal love of theſe parents of the world; and the mutual love of all the parts of the univerſe.

According to the opinion of Ariſtotle, theſe three loves are eternal; according to Plato, the firſt of them is eternal, and the other two were born at the commencement of time, or at creation; according to the faithful, and the author is one of theſe (*come noi fideli crediamo*), theſe three loves were born ſucceſſively at the commencement of creation (fol. 160 *a*). The queſtion *whence love is born*, is found to be reduced to the laſt of the three loves of which we have been ſpeaking, or to the mutual love of the parts of the univerſe; and Philo ſhows Sophia that this love was born in the world from angels or pure intelligences, who had the moſt perfect knowledge of divine beauty, and it was communicated thence to the celeſtial world, or to the ſpheres, and to the ſublunary world.

Here the author develops the theory of emanation in all the different ſhades it aſſumed among the Arabs; points out ſome opinions in which Averroes differs from the other philoſophers of his nation; and ſhows how divine beauty communicates itſelf ſucceſſively to the different degrees of crea-

tion, down even to the human intellect.

The fourth question—that *from whom* Love is born—leads the author to the interpretation of divers fables of ancient poets concerning the birth of Eros or Cupid, and also of the allegories of the double Eros, of Androgyne, of Poros and Penia, which are found in the *Banquet* of Plato. According to Leon, the allegory of the Androgyne is borrowed from the Mosaic account of the creation of man and woman. The author arrives finally at the conclusion, that the Beautiful and Knowledge are the father and mother of Love. After considering the Beautiful from all sides, he comes to speak of the *Ideas* of Plato; and he shows that there is a perfect harmony between Plato and Aristotle, and that they express the same ideas under different forms.

The fifth and last question is relative to the final aim of love: this aim is the pleasure which he who loves finds in the object loved (*la dilettatione dell' amante nella cosa amata*). Pleasure is considered in its relations with the good and beautiful, with moral and intellectual virtues; and it is shown that the true aim of the love of the universe is the union of beings with the Sovereign Beauty, which is God.

This imperfect analysis can give only a very feeble idea of the richness of the thoughts developed in the *Dialoghi*, and of the profoundness with which the most varied subjects are there treated. The faults of the author are those of his time and the school to which he belonged. His work is not without importance for the history of philosophy; since it is perhaps the most perfect expression of that Italian school which sought to reconcile Plato with Aristotle, or with the Arabic Peripateticism, under the auspices of the Cabala and Neoplatonism. Italy did justice to the merit of the work, which is great enough to excuse its foreign author for his faults of style. The best proof which can be given of the sensation produced in the sixteenth century by the *Dialoghi* of Leon, is in the numerous editions and translations which have been published of it. Besides the first edition, printed in Rome in 1535, in 4to, there appeared in Venice five or six others, which have all become exceedingly rare. An elegant Latin translation of the work, by John Charles Sarafin (*Saracenus*), was published in Venice in 1564, in 8vo, and reproduced in the collection edited by Pistorius, under the title *Artis Cabalisticæ Scriptores, ex Bibliotheca J. Pistorii*, folio, Basileæ, 1587, the first and only volume published. Concerning the three Spanish translations, two of which were dedicated to Philip II., the reader may consult Rodriguez de Castro, *Biblioteca Española* (t. i. p. 372), and Ticknor's *History of Spanish Literature* (vol. iii. p. 190, edition 1863). There are also two French translations—one by Pontus de Thiard, and the other by Denys Sauvage, called the *Seigneur du Parc*. This last is dedicated to Catherine de Medicis, and is entitled, *Philosophie d'Amour de M. Léon Hébreu, traducte d'Italien en Françoys, par le Seigneur du Parc, Champenois*, 12mo. Lyon, 1559. The *Dialoghi* have never been translated into English.

It is not certain that Leon wrote any other works. De Rossi, in his *Dic. Storico degli Autori Ebrei* (t. i. p. 29), thinks he is the author of *Drusilla*, a pastoral drama, composed, according to Tiraboschi, by *Leone Ebreo*. But the name of Leon was very common among the Jews of Spain, of Provence, and of Italy. As a general rule, those who were called *Juda*, in Hebrew, adopted the name *Leon* or *Leone* (Lion), from an allusion to a passage of the blessing of Jacob (Genesis xlix. 9). The *Leo Hebræus* mentioned by Picus de Mirandola (*Disputationes in Astrologiam*, lib. ix. c. 8, *et passim*) as author of the astronomical

Canons, and whom Wolf (t. i. p. 436) believes to be the same as our philosopher, is very probably *Levi Ben-Gerson*.

S. MUNCK.

—o—

Sir Philip Sydneys Ourania.

THAT IS, ENDIMIONS SONG AND TRAGEDIE, CONTAINING ALL PHILOSOPHIE. WRITTEN BY *N[athaniel] B[axter.]*

LONDON, *Printed by* ED. ALLDE. *for* EDWARD WHITE, *and are to be solde at the little North doore of Saint Paules Church, at the signe of the Gun.* 1606. (4to, pp. 104.)

MR. HUNTER has very satisfactorily shown, in his *New Illustrations of Shakespeare* (vol. i. p. 355), that *Sir Philip Sydney's Ourania* must no longer be ascribed, on the strength of the initials N. B. (as some other works have been with no better foundation), to the prolific pen of Nicholas Breton, but was in reality written by the Rev. NATHANIEL BAXTER, a clergyman, incumbent of Troy, the author of some works on divinity, who had been the tutor of Sir Philip Sidney, and whose poetical name was *Endymion*. The tract contains some interesting particulars of the author's own personal history; and his name is so evidently alluded to in the introductory portion, that it is somewhat singular it was not noticed earlier by some of our bibliographical writers. The poem is dedicated in a double sonnet *To his everhonored Lady and Mistris Arcadian Cynthia, Maria Pembrokiana*, in which, under the names of Astrophil and Cynthia, Sir Philip Sidney and his sister the Countess of Pembroke are figured; and, speaking of some detractor of his, he says:

Baxters Mastix may disparage mee
That I dare make thee subiect of my pen:

and again:

But if perchaunce great *Astrophill* thou see
And Fates with-holde thee from *Endymion*:
He humbly sues that hee released be
Of arrogancy, and præsumption,
That he without his knights iniunction
Should dedicate vnto thy princely Shrine,
The treasurie, and hidden function
Of *Jehouahs* Hexameron diuine.

After this is a metrical epistle *To the Right Honourable and vertuous Ladies the La. Katherine Countesse of Huntington: the Ladie Mary Countesse of Pembrooke: the Ladies Susan Countesse of Mongomria: and the Lady Barbara Viscountes Lisle, wife to the noble Knight Sir Robert Sidney Viscount Lisle.* In this he alludes to John Lylly's tract of *Pappe with a Hatchet* and Drayton's poem of *The Owle*, then recently printed; and speaks of himself as if advanced in years, and living in retirement in the country:

The greatest Clearks of yore to trie their wit,
Made foolishnesse the subiect of their Pen,
And for their pleasures others thought it fit
To proue that Baldnesse best becommeth men.
And euerie Stationer hath now to sale,
Pappe with a Hatchet, and Madge Howlets tale.

And now comes creeping old *Endymion*,
Leauing Mysteries Theologicall,
Scarce worth the rotten earth he treadeth on,
And tells strange Tales Philosophicall,
Anatomizing th' uniuersall round,
And whatsoeuer may therein be found.

He pipeth on his homely Countrey Reed,
Made of an olde *Aristotelian* Quill,
He kens no Crochets of contentious breed.

Then follow some acrostic lines addressed *To the Right Noble and Honorable Lady Susan Vera Mongomriana* on the motto *Vera nihil verius Susanna nihil castius*; and four Sonnets *To the Honourable La. Kalandra, the noble D. Hastings*; *To the vertuous Ladie M. Agape Wrotha*; *To the right vertuous young La. K. Musophila Mansella*; and *To the Right Worshipfull and vertuous Lady the Lady*

Anne Daniell wife to the Right Worſhipfull Sir William Daniell Knight, one of his Majeſties Iuſtices of the Common-Pleas—each one ſigned N. B. The *Ourania*, which is a philoſophical poem, treating of the univerſe, "and whatſoever may therein be found," is written in heroic rhyming couplets, and is preceded by a poem in ſeven-line ſtanzas, which contains ſome highly pleaſing lines; and as it includes alſo ſome alluſion to the author, may here in part be properly quoted:

It greeues my heart to ſe the gentle Swayne
That kept his tender Lambes on *Ida* Mount:
And brought them downe againe into the plaine,
To take their pleaſure by the ſtiuered Fount,
Folding them all, and taking iuſt account,
Leaſt one of them by careleſſe ouerſight
Should wandring periſh in the darke-ſome night.

It greeues my heart (I ſay) to heare his moane,
Faſt by the walles of *Troy* where once he dwelt:
With wringing hands and many a greeuous groane,
He did expreſſe the miſeries he felt.
A heart of ſlint I thinke would ſurely melt,
To ſee a gentle Shepheard thus caſt downe,
By Enuies practiſe and great *Cynthyas* frowne.

. . . . . .

In *Troy* Towne ſcituate in *Cambria*,
There dwelt this Shepheard of a gentle race:
Neer fronting vpon great *Mongomtria*,
Where Princely *Arthur* kept his courtly place,
Guiding great *Albion* with his golden Mace,
Where Knights and Ladies clad in princely weeds,
Shew'd teſtimonie of their worthy deedes.

There did this gentle Shepheard feed his flocke;
There tuned hee his well contryued Reede:
Sitting on top of higheſt *Ida* rocke,
Suffring his tender Lambes meane while to feede,
Whiles he, clad in his homely Countrey weede,
Sang Madrigals and Stanzies of great worth,
And deſcanted to bring his Muſicke forth.

Well could he ſing diuine and ſacred layes,
With bleſſed notes as Poets did record,
In ſiluered lines painting high *Iouahs* praiſe,
And eke the death of Chriſtians dying Lord.
Such Muſicke did he oft his flocke afford,
As made them leaue their foode to liſten well,
As if they were inchaunted with the ſpell.

Satyrs and *Syluans* at the harmonie
Sometime came darting from the darkeſome Groue,
Approouing oft the chaunting melodie,
And with their harſh and rurall voyces ſtroue,
To ſound the praiſes of celeſtiall *Loue*;
But when their Pipes and voyces diſagreed,
They held their peace and caſt away their reed.

Sometimes he made the Rocks for to rebound
With *Eccho* of his Notes; ſometime the dales,
And woods, and ſprings, to yeeld a burbling ſound,
As beaten with reflexe of Madrigales:
Sibillas Oracles, and prophets tales:
Which ſhew the way to immortalitie,
In perfect Hymnes of true diuinitie.

The author then enters on a long and beautiful deſcription of Cynthia and her attendant ladies (already mentioned in the dedications), and thus addreſſes that celebrated perſon:

Renowned *Cynthia* glorie of thy Sexe,
For learning had in admiration:
The ſhine of whoſe illuſtrious reflexe
May dazle wits of high inuention:
Diuine Miſtreſſe of Elocution,
Pardon poore Shepheards rude, and worthleſſe Rymes,
Not ſuch as were the Layes of olderne Tymes.

Rare is thy ſkill, in mightie Poeſie:
Whom Poets Laureat crowne, with laſting Bayes,
In Songs of neuer dying Memorie,
Such as great *Homer* ſung in former dayes:
When he with Hymnes, did chaſte *Caſſandra* praiſe.
O let me liue, I pray thee, on this Hill,
And tune in Country ſort my crazed Quill.

She engages to become his patroneſs, and encourages him to undertake ſome higher ſtrain, "and ſacred Notes, mongſt learned men to chaunt." This he obediently conſents to do, and "encouraged by Muſophila, the Lady Bride, and Bride of happy choyce," he enters on the ſubject of his *Ourania*—

A Subject fit for *Sydneys* eloquence,
High *Chaucers* vaine, and *Spencers* influence.

The poem embraces every ſubject connected with the preſent world from its firſt creation—the planets and elements, the

ſeasons, earthquakes, thunder, rain, flowers, herbs, trees, beaſts, inſects, birds, fiſhes, minerals and precious metals, man, the ſoul immortal, and laſtly the creation of woman. In his account of the ſilkworm, he confirms the truth of Thomas Moffat or Muffet being the author of the poem of *The Silke-wormes and their Flies: by T. M. a Countrie Farmer, and an Apprentice in Phyſicke.* 4to, 1599. Alſo dedicated to the Counteſs of Pembroke:

All princely Ladies celebrate her fame,
Shining in glorie of the Silke-wormes frame.
This might abate the glorie of humane pride,
Since a poore Silke-worme hath it magnified.
Why boaſteſt thou thy ſhining Satten Sute?
Iſ't not a part of the Caterpillars mute?
Her forme, her life, her foode, her worke, her end,
By Doctor *Muffet* is eloquently pen'd.*

And in his deſcription of *The Owl*, he again notices Drayton's poem:

Learned *Drayton* hath told Madge-howlets tale,
In couert verſe of ſweeteſt Madrigale.†

The ſong-birds of our woods and groves, which delight us ſo much in the ſpring, are thus pleaſingly mentioned:

Furthermore in bleſſed *Tellus* coate,
Are framed Birds, of ſweet and pleaſing Noate.
Long liuing Ouzle, little chaunting Thruſh,
Singing on tops of trees, and higheſt buſh;
Delighting paſſengers with Melodie,
Varying their tunes ſo curiouſly,
That Shepheards wonder how ſo diuers Noates
Should couched be within ſuch little throates.

But 'tis an admirable ſpeculation,
To heare the deleſtable variation,
Of ſweeteſt Noates, with ſtops vnmutable,
With loftie ſtreynes, Muſicke ineſtimable,
Of little *Philomela*, ſacred Nightingall,
Phœbes Phœnix, Organiſt-imperiall.
Let no Muſitian with her voice compare,
No voice ſo ſweete, ſo exquiſite and rare.

The following is a curious notice of Tarlton, the celebrated comic performer:

But tell me, is not this a golden age
When Raſcalls ride in Golden Equipage
With Princely Lords and men of higheſt blood,
As *Tarlton* clad in *Cæſars* goulden Hood?

At the end of the poem are ſeveral other ſeven-line ſtanzas (thirty-nine), which open thus:

With that, *Endymion* caſt his eyes aſide,
And ſaw a gentle Knight come pricking on,
Swift was his pace, and knightlie did he ride,
Bending his race towards *Endymion*.
A ſtately Knight he was to looke vpon,
Complete his armes in rich capariſon,
His horſe like *Pegaſus*, and he *Belerophon*.

This was the noble Aſtrophil, the ſhade of the gentle Sir Philip Sidney, then dead:

He rein'd his Steed, and lightly downe diſcended,
And with a Courtly diſpoſition
Lift vp his Beuer, whereby euery one
Knew him to be the mightie *Aſtrophill*,
Whoſe prayſe is paynted with an Angels quill.

Prince of all Poets in *Acadia*,
Magnanimous of euerlaſting Fame,
Of chiefe regard with famous *Cynthia*,
Appollo parted with him halfe his name,
And gave him ſkill darke ignorance to tame,
Appollo twined with his learned hand
The Lawrell Crowne, which on his head doth ſtand.

But when my *Cynthia* knew 'twas *Aſtrophill*,
She ranne to claſpe him in her daintie armes,
But out, alas! it paſſed mortall ſkill:
Inchaunted was the Knight with ſacred Charmes.
His bodie dead of yore, the more our harmes.
O noble *Drayton* well didſt thou rehearſe
Our damages in dryrie Sable verſe.*

The ſhepherd Endymion inquires if he were Aſtrophil:

Shepheard (quoth he) I am, and am not hee,
I am not perfect *Aſtrophill*, but part,
The ſhade which now appeareth vnto thee
Is ſubſtance ſpirituall fram'd by Arte:
What mortall was, is ſlaine by deadly Dart
Of *Thanatos*, corrupt, conſum'd to duſt:
Such is the end of all this worldly luſt.

* Doct. *Muffet's* Booke of the Silke-worme.
† *Michael Drayton's* Owle.

* *Drayton* vpon the death of S. P. S.

But what art thou that ſitſt among the bayes?
Vnfold to me for I muſt needes be gone.
I was reader (quoth he) in former daies
Vnto great *Aſtrophill*, but now am one,
Stripped, and naked, deſtitute, alone.
Naught but my Greekiſh pipe and ſtaffe have I
To keepe my Lambs and me in miſerie.

Art thou (quoth he) my Tutor Tergaſter?
He anſwered, yea: ſuch was my happie chaunce.
I grieue (quoth *Aſtrophill*) at thy diſaſter:
But fates denie me learning to aduaunce.
Yet *Cynthia* ſhall afford thee maintenance.
My deareſt Siſter, keepe my Tutor well,
For in his element he doth excell.

In this latter ſtanza we have another proof, as Mr. Hunter has remarked, of the name of the author of this poem, and "are at no loſs to underſtand the propriety of the name *Tergaſter*, which Sir Philip Sidney appears ſportively to have given to his tutor; that is, *Back*-ſter, or Baxter." The volume concludes with two ſets of ſix-line ſtanzas: the firſt addreſſed *To the right Worſhipfull Sir John Smith of Olde-Hunger Knight, a worthie fauourer of learning*; and the other *To my Worſhipful friend John Stone Eſquire, Counſellor at the Law, and Secondarie of the Counter in Wood-ſtreet London.*

This volume, ſo intereſting in itſelf, and remarkable alſo as adding another name to the long liſt of our Elizabethan Poets, is rare, and excepting the very important notice of Mr. Hunter as to its author, has not, that we are aware of, been previouſly deſcribed.

Bibl. Heber., pt. iv. No. 180, 1*l.* 13*s.*; Sir Mark M. Sykes, pt. i. No. 550, 2*l.* 2*s.*; Bright, No. 390, 2*l.* 5*s.*; Inglis, No. 300, 2*l.* 6*s.*; Bindley, pt. iii. No. 2027, 3*l.*; Perry, pt. i. No. 602*, 3*l.* 6*s.*; Midgley, No. 91, 3*l.* 13*s.* 6*d.*; *Bibl. Ang. Poet.*, No. 39, 7*l.* Another edition, printed for Jane Bell, was publiſhed in 1655. See *Bibl. Ang. Poetica*, pt. 40. Its contents are the ſame with the preſent impreſſion.

Collation: Sig. A. to N 4, in fours. pp. 104.

CORSER's *Collectanea Anglo-Poetica.*

Joſeph Juſtus Scaliger.

DESCRIBED BY HIMSELF.

THE Jeſuits and Papiſts will quote me ſooner than our Miniſters; Schottus citat aliquoties. The Papiſts hate me more than Calvin or Beza, and call me the old Calviniſt. I was twenty-two years old when I was catechized by Mons. Chandieu and Mons. Viret. People deceive themſelves in three things concerning me: that I have money, that I have ſome fine things on the New Teſtament, and that I write many verſes: ſe & Patrem nihil umquam ſcripſiſſe, quod ſciviſſent ab aliis dictum aut ſcriptum. Scaliger Pater optimè pingebat, & Græcè & Latinè, & quidem duobus tantum digitis, pollice & auriculari, ob podagram; pictura veterum, & nova. JULIUS CÆSAR SCALIGER, when in the army, exerciſing himſelf in Greek, wrote ſome treatiſes of Galen ſo well that it was ſaid they might be five or ſix hundred years old. *Vidi ipſe, monſtrante filio.* Meſſieurs de l'Eſcale, father and ſon, made no uſe of ſpectacles. Julius Cæſar Scaliger always ſaid he ſhould die in the month of October, quod factum fuit. Scaliger habet Biblia Samaritana. Varro was the firſt book he compoſed and had printed. The father conſidered himſelf the ſeventh from Margareta Counteſs of Holland; it is the ſon who is the ſeventh, and he the ſixth. We have ſeen books of Galen written by the hand of Julius Cæſar Scaliger in Greek. Thoſe who wrote of our anceſtors call us in Poland *Scaliſchi.* I have ſeen that there was not a difficult word in the Bible or the Greek Poets, eſpecially in Nicander and Callimachus, that I did not know. There is nothing in my book *De Emendatione* that any one has ſaid, even if there are learned men who will not acknowledge it. Look at Monſieur de Beza, honeſt man that he is; he ſays I invented my *Sabbathum* δευτεροπρωτον, and that I do not prove

it. He ſo good a theologian, and does not ſee that I prove it even from the Bible. I do not expect to ſee my *Euſebius* finiſhed; I am getting old; I ſleep but three hours; go to bed at ten, awake at half-paſt one, and can ſleep no more afterwards. If I had ten children, I would not make one of them ſtudy; I would advance them at the courts of princes: rediens ad ſtudia dicebat, I am going to dig in the vineyard. They ſent aſſaſſins to Agen to kill my father, and me at Paris. The ambaſſador of Venice had a hireling; Monſieur du Puy appriſed me of it; I told it to the nobleſſe, who replied that I ought not to care for it, and that orders would be given concerning it. Scaliger has been at Verona, ſed alio nomine, nam eſſet occiſus. My father wrote correctly. What a fine book is his *Exercitationes!* He always ſaid to me, "I wiſh you to be more learned than I." I have not a good memory, but a good deal of reminiſcence; quando memoriæ fiſto vadimonium; I ſcarcely remember many proper names: but when I think, at length I find them. Never, or rarely, is judgment found with great memories. It is forty years ſince I heard the laſt maſs at Rome; it was the brother of Mons. de Buzenval, now a Papiſt, that took me to the ſermon, during the firſt troubles. At Paris Mons. du Chandieu, a young man, and Matthew Viret catechized me. I have travelled ſince, but then I was not well informed and aſſured. I was at Lauſanne when the maſſacre occurred, and the ſcenes at Straſburg, whence I came incontinently to Geneva. All the verſes written here are believed in France to be mine, juſt as Lipſius was made to believe that I had compoſed verſes againſt him. My father pronounced naturally the languages he knew, as if he had been a Frenchman or a German, and yet he could not pronounce well the *è* feminine, as père, mère. If I had plenty of money, I would not ſpend it ſo much for books as in travelling and viſiting. I have always affected this matter of time. There is no one who can ſo well refute Baronius as I would. If the Venetians had me, they would ſew me up in a ſack. Bavarus non eſt ex Scaligeris ſed ex una ex filiabus. Lingelſhemius dixit mihi, ſunt adhuc Scaligeri Veronæ, ſed ex Nothis. Beatrice Regina de la Scala, very virtuous and very beautiful, fuit decanta ta ab omnibus. There have been made ſo many verſes for her! There is no one in this city who can judge of my book againſt Serarius. Monſieur Caſaubon alone can appreciate and enjoy it. The mother of Monſieur de l'Eſcalle knew the Lombard, Gaſcon, and French languages. The father knew all the dialects of Guienne, and ſpoke very good French without having ever been farther in France than Bordeaux. They have written to me to be the preceptor, or ſuperintendent of the preceptor, of the Prince of Condé, but I have no mind for it; I do not wiſh to be a courtier. I honor the great, but have no love for grandeurs. I do not think there is a man in Holland who labors more than I do. I have two ſiſters; one is a religieuſe, the other a widow of two huſbands. She is my heir of whatever I may have in thoſe quarters. My little brother Odet ought to have been called Eudo, and not Audectus. In Aquitaine there have been Kings of that name, who were not Kings of France. My father was a foreigner, and did not know this name *Eudo*. He called all his children Cæſar; he called me Juſtus, and my mother called me Joſeph. My father wiſhed to write about every thing. I am making a Hiſtory of eight thouſand years, according to the Heathen. The laſt ſix hundred years are clear from the times. I have not a complete library. My father, four years before his death, was a demi-Lutheran; every day he ſaw more and more abuſes: he wrote epigrams againſt

the monks, whom he hated. The nephew of Melanchthon was imprisoned at Bordeaux; the theologians were very impetuous; my father wrote so that he saved him: if he had been a Frenchman he would not have escaped. My father was honored and respected by all the gentlemen of the court. He was more feared than loved at Agen; he possessed authority, majesty, and presence; he inspired terror, and spoke in a manner that put all in fear of him. Auratus dicebat Julium Cæsarem Scaligerum Regi alicui facie similem. Yes, to an Emperor. There is neither King nor Emperor of so lofty a bearing. Look at me; I resemble him in every thing, the aquiline nose. I was but eight years old when I held my sister at baptism, and the same day my father whipped me, his godfather. My sister is a poor woman, an imbecile. The Cordeliers stole my best books from me at Agen. They returned some old volumes on law. I have been twice at Rome, in two successive years, when I was twenty-five and twenty-six years old. They did wrong at Geneva to put into my father's poems, *Divus & Divi*. Monsieur Goulart wished them to be printed; Commelin has now printed them. My father did not then know what he was doing. He followed what he heard about the Preachers, and what the vulgar said. My father replied in the sixth edition of Cardan *de Subtilitate*. My father's book was very well printed in Paris; there were no errors in it; the second edition in Germany was dedicated to me. My father wrote his manuscripts clearly, which was the reason why his books were well printed. Messieurs. Lingelsheim and the Abbé, receiving my letters when they had the fever, were cured of it. My book against Serarius was welcomed in France, but among the Papists. Monsieur Le Fevre said, ut scribis mihi Thuanus, that when the Society met, it could not write any thing that would be worth a page of this book: and though I do not know what I may have written in anger, without much meditation, I do not repent of having done it, and that it is printed. There is no one in this country who has any taste for it: that great Doctor de Gomarus, who persists in speaking of every thing that he does not understand, and Dujon, if he were living, would comprehend nothing of it. It is no wonder, if those who have never eaten of good things do not know that there are choice dishes. I have made a treatise on the Ass, but no one has it except myself. Mea nobilitatis mihi est dedecori, I would rather be the son of Vander-Vec Marchand. I should have money. No one thinks a prince can become poor. I write my letters without reading them again; often I do not know what I have written: people have shown me letters which I did not remember having written. I do not write so well in any language as in Arabic, and I write well only when I have a good pen. My father did not make his own pens, they were made for him; I cannot well make mine. I honor the great, but do not court them. It is ten months since I saluted His Excellency. The farthest I have been is to Naples and Scotland. The Jesuits of Cologne have not given the whole of my father's Epigram in Petrum. I have had it printed; my brother had written it. I have not studied much. I have been obliged to run rather than study. No one has ever written so many letters as I have. My late father walked so erect, and yet he was gouty. It belongs to our race to walk erect. Our theologians will believe nothing that I say; and when they see that it is true, they say, *Jam dictum*. When my father wrote his letters rapidly, they were fine; but when he meditated them, they smacked of the philosopher. I was eighteen years old when my father died. There is no Hollander who writes so well or so fast

as I, especially Greek. I have a good Greek letter. I cannot bow, it would strangle me. When I stoop, it is with the whole body together, not the head alone or the shoulders. My father made twenty books of plants, which filled an entire chest. He described them very well. They were brought to him from Provence. I recovered ten more of them; he tore the greater part, seeing that another had collected them.

Pater meus licet veritatem Religionis plane non cognovisset, tamen si vixisset tempore Jesuitarum illos odisset, quia hypocritas & mendaces oderat cane pejus & angue, quæ duo vitia Jesuitis maximè frequentia sunt. Ego adhuc animadvertor esse Vasco, nam habeo quosdam accentus; purè nihilominus Gallicè loquor; ita de aliis qui multas linguas sciunt. Descendimus ex Filia Leopoldi Comitis Habspurgensis, quæ nupsit cuidam Scaligero. Atavorum nostrorum uni. Patrem meum ita petunt regium virum, ex sola facie poterat nosci descendisse ex Principibus. Meus liber de Asse tam malè scriptus fuit, ut vix legi posset. Non credo Vouerium habuisse. Ego sum ultimus Scaliger. Veneti dicunt nullum superesse. Muretus dicebat mihi ne nomen meum Venetiis dicerem. Veronæ insignia sepulchra domus Scaligerorum. Non eversa sunt, quod mirum est. Ego non curo quidquam nisi resurrectionem; sepulchrum non curo; ubi sepeliar non interest. Cum moriar, meum corpus erit ut asini corpus. Sunt qui nolunt alios in suo sepulchro sepeliri: sed in nostra Religione non deberit fieri. In Inscriptionibus, sæpius hoc est. *Si quis in hoc sepulchro vult condi, petat à Pontifice.*

If I had written my book *De Emendatione* sixty years ago, it might have been placed at the foot of a crucifix. There was more candor than at the present day. No Jesuit can write as my father wrote. He had an excellent judgment, read every thing, and examined every thing. Si multos haberem liberos, nollem illos studere nisi legere, scribere & parumper Latinè loqui. Hodiè docti soli sunt stulti, & ego etiam stultus, sed non ut illi. Olim libri non erant ita cari, & plures docti; hodiè cariores sunt libri, & homines minus docti. I understand three things, non in aliis, in vino, poësi, and to judge of persons. Si bis hominem alloquar, statim scio qualis sit. Ego scribo Syriacè ut Syri ipsi, & à nemine didici, sed multum scribendo assecutus sum, nemo etiam me Arabicè docuit. It is a singular case, my father was a foreigner and spoke good Gascon. No Frenchman, though he may have lived fifty years in Gascony, can put together four words without error and without making a blunder. My mother was very eloquent in Gascon. My father said that if she had been a man, they would have had to make her a lawyer, and that she might have gained bad causes.

Magna est Providentia Dei in rebus meis. Ego ab obitu Patris semper eleemosynis vixi. Avus vixit in honore, sed paupertate: habeo Saraynam Veronensem, qui de Scaligeris scripsit, 36 annis antè me notum. Nobilitas se perpetuò cædit Veronæ. Hæc præcipuè fuit causa cur electi sint Scaligeri, ex tota Nobilitate Illustrissimi & Nobilissimi, ut haberent qui resisterent cædibus. Primò dicti sunt Dictatores, postea Principes. Veneti dicunt in Guilielmo avo avi mei defecisse Scaligeros, sed falsum. Fuit ille nepos Margaretæ Hollandicæ, sed non defecit. Guillandinus si vidisset vitam Patris, non scripsisset de Burdonio. Pater meus Ripæ in Italia est natus & educatus in armis; educatus fuit Burdeni in Comitatu, qui erat Patruelis ex Matre, quæ erat ex Imperatore Constantinopolitano: Burden est in Sclavonia. Ut Bonifacius Patruus, terribilis vir, illum à Tito fratre distingueret, vocabat hunc à Burden, cum non posset unquam esse hæres illius Burden. Vocatur Bononiæ, Tonso à Burden. Erat strictè tonsus, cum Itali reliqui gestarent capillos oblongos in utramque partem, ut olim Monachi: erat Dæmoniacus, habebat diabolum, ut credebatur. Habui fratrem Constantem; qui dicebatur Vasco Diabolus, tam terribilis fuit; semel ingressus lusum pilæ inter 8 Germanos, aliquot occidit, alios læsit, fugit in Poloniam, postea amatus fuit à Stephano Poloniæ Rege, sed invidia Nobilium truncatus est, & confossus in venatione; & frater Leonardus Laudini cæsus à 12: non potui habere justitiam. Condæus noluit; Sylvius fuit doctus; habitabat propè Bartas; erat negligens; nihil scripsit: liberos non reliquit, bona ejus habuit Nepos uxoris ipsius, per stultitiam & negligentiam fratris. Pater

habuit Politica Aristotelis Græca cum levibus Scholiis nullius momenti: habuit multos libros M. S. S. quos eripuerunt nobis Franciscani. Pater valdè oderat Italos, & illi ipsum oderant. Veneti dicunt Gentem nostram interiisse ante 200 annos & nunc dederunt falsas tabulas Jesuitis contra me: cur ergo voluerant Patrem in Aquitania ter occidere & me Parisiis, nisi Nobilitas & Puteanus monuissent? Per Legatum hoc curabant. I have been prostituted to make verses for everybody, like Durat; I will do it no longer. Si mea carmina, non versiones tantum, excuderentur simul, daretur integrum volumen. Puteanus servabat omnia; ego numquam servavi, statim ac feci abjicio, & odi mea carmina, interdum bis idem feci diversè, nesciens. Quidam est hodiè Josephus Scala, qui scripsit Ephemerides: Siculus est: ut apud Tacitum est Julius Burdo, apud Veteres est Hieronimus Cardianus, & quidam Rhodomanus, tale est nomen Codomanni. Patavii effinxerunt litteras Doctoratus Patris mei, qui se non vocabat Scaligerum, quia periculosum erat, sed Tonso da Burden. Quidam nebulo nuper scripsit falsissima de Cane Scaligero fuisse hominem vulgarem. Veneti dicunt ante 250 annos non fuisse ampliùs Scaligeros.

Bibliographical Notes

FROM THE PORTFOLIO OF A BIBLIOPHILE.

I.

PRAISE OF DRUNKENNESS, BY BONIFACE OINOPHILUS. 8vo, Lond., 1812.

Of the *Ebrietatis Encomium*, printed for Curll in 1727, Dr. Farmer remarks in 1777, "I have not seen another copy. . . . The boonest companions for Drinking are, the Greeks and the Germans: the first will drink as many glasses, as there be letters in his mistress' name;* the other will drink

* Naevia *sex cyathis, septem* Justina *bibatur.*
(Mart.)

which Geo. Hardinge happily applied to the three daughters of Job,

Sir-Jemima *scyphis, septem* Chezeia *bibatur:*
Ebrius os, si quis te, Cherenhappuk, *amet.*

Such a name, undoubtedly, Ὑποσκελιζει δαστα τους πεπωκοτας.

the number of his (Qu? her) years, and—musically, a health to every one of these six notes, *Ut, re, mi, fa, sol, la*; which, with his reason, are all comprehended in this hexameter:

*Ut relevet misérum fatum, solitosque labores.**

The fewest draughts he drinks are three; the First to quench the thirst past, the Second to quench the present thirst, the Third to quench the future." (Howell's *Lett.* II. 54.) The whole Epistle, addressed to "the Lord Cliff", is extremely curious. Wine, it contends, is but Water sublimed; and thus the Italian, after a long draught, paradoxically complained *per mancamento d'acqua bevo dell'acqua: se io havessi acqua, beverei el vino.* H. seems himself, with venial nationality, to have preferred the Welsh Metheglin; as appears from his lines to a friend, in which he alludes to the Turkish saying, that "there lurks a Devil in every berry of the Vine":†

Non Vatis, *sed* Apis *succum tibi mitto bibendum,*
Quem legimus Bardos olim potâsse Britannos.‡
Quâlibet in baccâ Vitis Megæra *latescit,*
Quâlibet in guttâ Mellis Aglaia *nitet.*

I think it is Galileo, who says; *Vino altro non è, se non luce del Sole mescolata*

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* These Notes, it is well known, were taken by Guy d'Arezzo from the Hymn to the Baptist, though the modern air is not precisely the same as in his time. The words are,

Ut queant laxis resonare fibris
Mira gestorum famuli tuorum,
Solve polluti labii reatum,
Sancte Joanne.

Am I wrong in conjecturing the seventh note of the scale, *si*, to be formed from the Initials of the Adonic, or last line?

† Or, as Cassio says, "Every inordinate cup is unblessed, and the ingredient is a Devil." (*Othello*, II. 14.) Vindici likewise, in Tourneur's *Revenger's Tragedy*, represents the Drunkard as suffering "wer damnation" to run through his teeth!

‡ I should prefer, *Quem Bardos olim fama bibisse referit.*

con l'umido della vite; treading (according to Tiraboschi) in the steps of Dante, who in his *Purgatorio* speaks of the

Giunto all'umor, che della vite colas (C. xxv.)

and thither, I suppose, as to their fountain, other stars (the night-planets of earth, the *Marses* and *Venuses* of the Strand)

Repairing, in their golden urns draw light!

To the Roman ladies, as to their slaves, wine was altogether forbidden. This we learn from Dion. Halic., Athenæus, Ælian V. H. II. 38, &c. See *Budd. Misc. Lipsi.* III. lvi.

Ménage refers to the sober P. Sirmond the celebrated triplet,

Si bene commemini, caussæ sunt quinque bibendi—
Hospitis adventus, præsens sitis, atque futura,
Et vini bonitas, et—quæ libet altera caussa.

Of these Five Reasons the following literary version is, upon I know not what authority, ascribed to Dean Aldrich;

——a friend, good wine, or being dry,
Or lest you should be by and bye,
Or—any other reason why.

Jos. Scaliger's rule was a safer one:

Convivia sic potui primum modum,
Quod est necesse; proximum quod est satis.
Nil sat bibaci, sobrio nil est parum.

Eubulus, the Greek Comic Writer, allowed three Cups, to Health, to Love, and to Sleep; the seven following he assigns, respectively, to Ὕβρις, Βοῆ, Κῶμος, Ὑπνοπιαι, Κλῆπτης, Χολη, and Μανια; which Cumberland, in his *Observer*, has not rendered with precision, e. g.

Mad with the *Ninth*, &c.

Alexis, in his τοῖς μετρίως πινουσι, καὶ κεκραμενον (which is an important *addition*) is somewhat more indulgent.

II.

ΕΡΩΤΟΜΑΝΙΑ, OR A TREATISE DISCOURSING OF THE ESSENCE, CAUSES, SYMPTOMES, PROGNOSTICKS, AND CURE OF LOVE, OR EROTIQUE MELANCHOLY. By JAMES FERRAND, M. D. [Translated from the French, by *Ed. Chilmead.*] Small 8vo, Oxford, 1640.

Though this Volume does not profess to be a Second or later edition, it exists in French printed at Paris, in 1623. To the English Work are prefixed Commendatory Verses by Towers, Goodridge, Master, Llwellin, Holway, Everard, Palmer, and Richard West (all of Christ-Church, Oxford) not one of whom refers to it as a translation!

It is a very singular production, and contains many learned references and many extraordinary stories. After investigating at large the Seat, Derivation, Kinds, Periods, Prognostics, and Symptoms of this 'Erotique Melancholy' (as distinctive between the Lover and the Amorist) in which Astrology, Physiognomy and Chiromancy, Magic, Oniromancy, &c. are discussed, the Author inquires both into the prevention and the cure of it: under the First head introducing order of with Chirurgical and Medicinal Diet, remedies; and under the Second, beside Philters, those which are denominated Empirical, Methodical, Chirurgical, and Pharmaceutical. I do not believe, indeed, that he has noted Luther's mode of curing an amorous maid-servant, whom he thrashed into a severer way of thinking. But the great Reformer was fond of the *argumentum baculinum*; and once converted even a theological disputant—the most hopeless, perhaps, of cases—by the application of a good cudgel. Ferrand dwells, however, upon the virtues of Camphor, and of Hare's Flesh as "maintaining (according to Philostratus) mutual love and amity betwixt married persons" in particular; and making those that eat it—for a time at least—"comely and of a gracious aspect;" to which Martial alludes in the subjoined Epigram:

Si quando leporem mittis mihi, Gellia, dicis:
"Formosus septem, Marce, diebus eris."
Si non deridet, β verum, lux mea, narras;
Edisti nunquam, Gellia, in leporem. (V. 30.)

Upon the subject of hare's flesh, however, and it's influences, the Reader may find a more elaborate discussion in Pinciernus' Note upon his Ænigma (II. 21.)

Dic, ubi non niveis sed nigro carne palatum
Gallinæ obtectent, discutientque famem?

Of this black-fibred Mozambique poultry he says, in his '*Solutio*': *De his si medicorum quorundam requireretur judicium, in eorum alimentorum opinor classem ab illis referrentur, quæ melancholicum et crassum sanguinem generant: quemadmodum et leporibus contigit*, &c. He then quotes Galen, Pliny, Lampridius (whose Hendecasyllables are not very correct) Martial who affirms, *Inter quadrupedes gloria prima lepus*, with Mercurialis' comment, in his Var. Lect. II. 7, &c. See, likewise, Beloe's *Anecd.* VI. 376–379.

III.

MATRIMONY UNMASKED. By the Author of *Aminadab*. 12mo, Lond. (?), 1714.

Γαμος γαρ ανθρωποισιν ευκταιον κακον, says one of the old Poets. Erasmus' *Echo* is worth quoting:—*Quid si mihi veniat usu, quod his qui incidunt in uxores parum pudicas parumque frugiferas?* Peras. *Atqui cum talibus morte durior est vita?* Vita. These two replies, as Harington observes (*Nug. Antiq.* II. 89.), may signify either *Suffer during life*, or *Shun shrews*. In Wilkinson's '*Merchant Royall*', a *rare* Marriage-Sermon preached at the nuptials of Lord Hay before James I. in 1607, a married woman is compared to a Merchant-ship, and it is recommended that the *rigging* be not superfluous, &c. It was on the 'intempestive' union of the aged and gouty Godwin (Bp. of Bath and Wells) with a London Widow, that Raleigh from a desire to get the lease of his Manor of Banwell denounced him to the Queen; upon which some one remarked, "there were three sorts of marriages,—one of God's making, as when Adam and Eve, two young folks, were coupled: one of Man's making, when one is old and the other young, as Joseph's marriage: and one of the Devil's making, when two old folks marry, not for comfort but for covetousness." It surprises one that Dr. Johnson, whose domestic experience generated so much posthumous tenderness in his recollections of his deceased wife, should have broken out (in his notice of the objects of Pope's '*Rape of the Lock*', and Boileau's '*Lutrin*') into the following unjust *tirade*:—"The freaks and humours and spleen and vanity of women, as they embroil families in discord, and fill houses with disquiet, do more to obstruct the happiness of life in a year than the ambition of the clergy in many centuries." Even Cardan is kinder in his censure, by dividing the burthen, where he says: *Omnes enim privatæ unguæ oriuntur ex verbis aut furgis aut amore mulierum, aut ob pecunias.* Of the snaky Tisiphone threatened to Posthumus by Juvenal, as J. was a professed satirist, we take no notice.

The story of the 'Drive on' of the Thief, that preferred the Rope to the Ring in the case of a singularly ugly woman, whose hand would have snatched him from the gallows, is well told by Duport in his iambics, ending:

Duci ad patibulum præstat, hanc quam ducere;
Satius semel me, quam crucem semper pati.
Laqueo ergo collum, sed jugali, non dabo.
Magis mihi iste nodus et funis placet,
Simulque vitæ et feminæ dicam vale.
(Mus. Subsec. p. 200.)

Euripides, who (notwithstanding his *Alcestis*) was called the 'Woman-hater', has well discriminated:

Γάμοι δ' ὁσοις μεν εν κάθεσασι βροτων,
Μακαριος αιων· οις δε μη πιπτουσιν ευ,
Τατ' ενδον εισι τατε θυραζε δυςυχεις.

And the illustrious admirer of Euripides, the thrice-wived Milton:

"Favour'd of heaven, who finds
One virtuous, rarely found,
That in domestic good combines:
Happy that house! His way to peace is smooth."

Randolph has a poem more generally in their praise; calling those 'parricides to their mothers' names,' who 'with foul ink requite the milk they lent them.'

The widower Montaigne, indeed, without his usual good-humour, declared; "He would not marry a second wife, though it were Wisdom herself." There is an entertaining passage on the subject in Hollis' *Memoirs*, pp. 516–518. With him Anaxandrides appears to agree, in his

Ὥστ' ουδαμως κακον γ' αμαρτειν γιγνεται.

Eubulus, too, has a fragment, in which (with the ironical profession of great regard for the ladies, as πάντων ἀριστον κτημάτων) to Medea he promptly opposes Penelope, to Clytemnestra Alcestis, and to Phædra——— he does not know whom:

οι μοι δειλαιος
Ταχεως γε μ' ἀει χρηζαι γυναικες επελιπον,
Των δ' αν πονηρων ετι λεγειν πολλας εχω.

And Scaliger, in his Versification of a beautiful Sonnet of Petrarch's, *Era il giorno*, &c. beginning *Lux aderat, quâ Sol*, &c. (Silv. V.) could have no very strong impression of female meekness, when he chose to give Aëlla as the *alias* of the unparagoned Laura! Neither had Ignoramus, in the *Westminster Fifth Act*, a much more favourable opinion of the ladies: *Mulier est valde slipperia res nescis ubi habere eas;* which was, indeed, Falstaff's imputation against his indulgent hostess, Mrs. Quickly. Belphegor, also, or the *Married Devil*, conveys a severe slur upon the conjugal state: but it has some redeeming passages of another kind. When Harlequin inquires of the Hero, whether 'they had any atheists among them?' he answers; "No: abundance of fine gentlemen; but I never heard that they professed atheism below."

Menander more honestly puts in apposition the good with the evil, concluding

——— αν δ' εκλεγης
Αει το λυπουν, μηδεν αντιπαρατιθεις,
Των προσδοκωμενων οδυνησει δια τελους.

And in another passage he complains that the dowry, which *makes itself wings* and does not stay 'five months', is accurately assayed; but that, with respect to the abiding part of the bargain, it is the practice μη δοκιμασασθαι μηδεν, αλλ' εικη λαβειν.

IV.

Pope's Essay on Man. 8vo, Lond., 1796.

That Pope was a sly but industrious pilferer, has been frequently proved. His celebrated *dictum*, asserted in disparagement of 'modes of faith' ("He can't be wrong, whose life is in the right") Jortin traces in Cowley, who speaking of his friend Crashaw, a convert to the Roman Catholic Church, says;

His faith, perhaps, in some nice tenets might
Be wrong; his life, I'm sure, was in the right.

And Cowley, he thinks, might have taken the hint from Lord Herbert's

Digladiant alii circa res Religionis;
Quod credat nihil est, sit modo vita proba.

These Writers seem to be ignorant, that Christian Faith is the very heart's blood of Christian Action—and, if the source of life be destroyed, can life remain! Yet Lord

Bolingbroke solemnly assures us, that the '*Essay on Man*' was written for the benefit of Christianity! So the executioner said to Don Carlos, when he was about to strangle him; "Pray, my Lord, be quiet: it is all for your good."

In the same passage J. justly condemns the Poet for having substituted Cæsar for the Czar, in his Cæsar perhaps might answer he was drunk; as Suetonius tells us, that 'Cæsar was admitted even by his enemies to have been *vini parcissimus*', and he alone (according to M. Cato) *ad evertendam Remp. sobrius accessit.* § 53.

The son of the immortal Racine, whose Jansenism was not Optimism, in one of his poems ridicules Pope's 'Whatever is, is right':

—— *Sans doute qu'à ces mots, des bords de la Tamise*
Quelque abstrait raisonneur, qui ne se plaint de rien,
Dans son flegme Anglicain s'écriera: Tout est bien.

The fickle and feeble Ramsay, author of the '*Travels of Cyrus*' (a poor imitation of *Telemachus*) undertook to effect a reconciliation between the two poets.

V.

WARBURTON'S DIVINE LEGATION OF MOSES. 3 vols. 8vo. Lond., 1742.

"This man," said Dr. Bentley (in looking over the First Volume of the Work, which appeared singly in 1737–8) "has a monstrous appetite, with a very bad digestion."

That Warburton did not, indeed, disdain to derive assistance, in translating three Greek lines, from a French Version, will appear from the following;

Εγω γαριουδεν, ματερ, αποτρυβας εμω·
Ασρων αυ ελθοιμ' αιθερος προς ανατολας
Και γης ενερθε, δυνατος ων δρασαι ταδε—

"*I will not, Madam, disguise my sentiments*: I could *scale heaven*, I could descend to the *very entrails* of the earth, *if so be by that price* I could obtain a kingdom." (*Confusion worse Confounded*, p. 53.)

"*Je ne déguiserai point ici mes sentimens, Madame; j'escalerais le ciel*, et je descendrais aux *entrailles de la terre, si à ce prix* je pouvais conquérir la plus brillante des couronnes." (Brumoy's *Théâtre des Grecs*, II. 406.)

Those, who will take the trouble to collate Hurd's famous Critique on the Allegory in the third Georgic with P. Catrou's Notes *in loc.*, will find that W. was not without his follower in this respect also. Yet H. attacked Lowth—*the foe of W.*—as having displayed in his '*Latin Lectures upon Hebrew Poetry*' a "vein of criticism not above the common", and in his '*Version of Isaiah*' shown "how little was to be expected" from Dr. Kennicott's Collation; an attack, only warrantable in a person of the greatest critical skill and the most profound knowledge of the sacred language; as otherwise, Jortin has truly told us, "it shows a meanness of spirit in a man to decry works, which he is not able to imitate."

"The Methodists despised W. for a part of his Christian character, as much as he despised them for a part of their character; and both had equal reason. His learning is almost as much unlike to Christianity, as their Christianity is unlike to learning." (Jones' *Life of Bp. Horne.*) A curious story of Dr. Waterland's resentment, in consequence of being confounded with Dr. Warburton by a country-apothecary, is alluded to in a Letter by Pope, and related by Dr. Middleton (*Lit. Anecd.* V. 563.) And Mallet who, however, was his enemy says; "The Writer I had no reason to be afraid of: the Man I abhorred—a head

filled with paradoxes unproved and unprovable; a heart overflowing with virulence, and the most slanderous malice." M. is supposed to have written the Pamphlet, addressed 'To the most impudent man alive.'

On Warburton's Theory of the Sixth Book of Virgil's *Æneid* being a "mimic scene intended to represent the initiation of Æneas as a lawgiver in the Eleusinian Mysteries," see Gibbon's '*Account of his own Life and Writings*,' pp. 136–139. Hardouin made a much greater discovery: viz. That the whole *Æneid* was an allegory, intended to describe the Voyage of St. Peter to Rome!

'W.'s Prefaces and Notes,' as it was wittily observed, 'were his established places of execution for the punishment of all, who did not implicitly adopt his sentiments. His poor opinion of Markland's and Taylor's critical abilities, as lacking (with Dr. Clarke) common sense, which is smartly censured by Maty, has made few converts. There is an able disquisition on his literary character, compared with that of Dr. Johnson, in *Blackw. Mag.* VIII. 243.

In a Note upon the *Purs. of Lit.* III. 131, is given (from Hurd's *Supplement to Warburton's Works*) a List of the Books, in their divisions and order, which that Prelate's vigorous intellect regarded as only the *First* Part of an *Introduction* to the Study of Theology.

——Hæc limina victor
Alcides subiit.——

For a splendid view of his character, see the Dedication and Preface of the *Tracts by Warburton and a Warburtonian*, pp. 149–157, 181–183, ending;—"He was honoured by the friendship of Pope, and the enmity of Bolingbroke. In the fullness of his meridian glory, he was caressed by Lord Hardwicke and Lord Mansfield; and his setting lustre was viewed with nobler feelings than those of mere forgiveness by the amiable and venerable Dr. Lowth. Halifax revered him, Balguy loved him, and in two immortal Works Johnson has stood forth in the foremost rank of his admirers." He alludes to the Life of Pope, and the Preface to Shakspeare. Bp. Law, however, calls him "the very extraordinary Author of that most empirical piece of incoherence, the Di. Li.!" And Walpole has no better name for him, than "that turn-coat hypocrite infidel," and "that saucy priest." See his *Lett. CCV. to Geo. Montagu*, for two of Quin's *bon-mots* against the Bishop: the first (he says) "in eight monosyllables comprehends at once the guilt of Charles I. and the justice of punishing it"—*by all the laws he had left them.*

Miscellaneous Items.

Les Iour Matinets du Seigneur de Cholieres.

DEDIEES A MONSEIGNEUR DE VENDOSME.

Phosphore, redde diem, quid gaudia nostra moraris?

A Paris, chez Jean Richer, ruë Sainct Jean de Latran, à l'enseign de l'Arbre Verdoiant. 1585. Avec privilege du Roi. (8vo.)

THE bibliophiles who have a passion for rare and curious books, and who prefer those works at once instructive and amusing which were produced by the Gallic mind during the sixteenth century, in one of the moments of its most vigorous expansion, all know, by name at least, the works of Nicolas Cholières. It has been almost always impossible, however, to read them, because they belong to the class of works of *haulte graisse*, as the celebrated historian of Gargantua says, which were so well thumbed, when they appeared, that they are to be found now only on such occasions as seldom occur twice in a lifetime.

The *Matinées*, printed first in 1585, and reprinted some fifteen years afterward, un-

der the title *Contes et Discours bizarrez*, is one of the volumes which is constantly advancing in price. The *Manuel* quotes a sale at 40 francs; Solar's copy sold since for 92 francs.

The *Neuf Matinées* may be classed with the *Serées* of Bouchet; they occupy the same ground of discussion upon more or less recondite subjects, and their language often rises into a freedom which shocked no one at the time of Rabelais and Molière, but which our modern pruriency finds somewhat astonishing. It entered the mind of no one, at the time of Henri III., to be scandalized because Cholières entered upon a profound dissertation concerning *Les Chastrez*. Shortly after him, a comedian who made all Paris roar with laughter—Deslauriers, better known under his name of Bruscambille, consecrated one of his facetious prologues to a consideration of the same subject. The author of the *Matinées* treats a still more dangerously delicate question, in the conversation he devotes to the examination of all that concerns the *treve conjugale;* but it will not be necessary to follow him there. There is less peril in examining whether it is better to marry an ugly than a handsome woman, or in indulging in grave reflections upon what should be the respective ages of married people, or in treating the question of domestic jealousy, or endeavoring to determine which of two young women (one of whom has married a soldier and the other a scholar) has the best chance for happiness.

The selection of subjects chosen by Cholières authorizes us in classing him among the precursors of Stendahl, the author of the *Physiologie du Mariage*. There is doubtless in this last work, composed about 1830, a wit, an irony and mocking skepticism, which should not be expected in a book published a short time before the reign of Henri IV.; but the malice is not less, although it expresses itself in other forms, and some critics of delicate perception have confessed that they acquired their taste for such reading from the *Matinées*.

The lawyers, to whom the writers of the sixteenth century attributed, perhaps wrongfully, an excessive rapacity, and the doctors, did not escape the satire of Cholières. He will be found sometimes diffuse, but this fault is common to him with all his contemporaries. The art of condensing had not yet been learned; and although books were numerous, they were much less so than at present; the journals did not exist; and the authors, presuming that their readers did not want leisure, heaped page upon page, and never became weary.

Although Cholières cannot be ranked among the writers who deserve immortality, he deserves not to be forgotten. Some modern authors have read him, and not mentioned the obligation they owe him. Many of the passages of *Tristram Shandy* show that Sterne borrowed much without acknowledgment from the *Matinées*.

But little can be said concerning the life of Cholières, for but little is known of it, except that he was an advocate in the Parliament of Grenoble. It is probable that he was in Paris about 1585, since it was at this time that he must have given to the printers of that city the manuscripts of his three works; for the means of communication were at that time so irregular and difficult, that he could hardly have sent them up to Paris from Dauphiny. The authors of that period generally had their works printed in the cities they inhabited. Rabelais was first printed at Lyons, by François Juste; Montaigne's first edition of the *Essais* was printed by Simon Millanges, at Bordeaux; while Bouchet first printed his *Serées* at Poitiers—and many other such instances could be cited.

Cholières followed the poetic inspiration which was so general in the second half of

the sixteenth century, but his verses do not rise above mediocrity; they may be found appended to his *Guerre des Mâles contre les Femelles*, a work in three dialogues, which was printed in Paris, in 1588—mingled, under the title *Melanges Poëtiques*, with verses taken from Ronsard, Amadis Jamin, and Mesdames des Roches.

The work which, in 1587, appeared as a companion to the *Neuf Matinées*, entitled *Apres-disnées*, was reprinted in 1611, with the following title: *Les Apres-disnées de Carnaval.*

The *Apres-disnées* is like its predecessor—the same mixture of learning applied to curious subjects, and Rabelaisian wit. Cholières had certainly read Rabelais a great deal, and borrowed from him that gayety which was so necessary to France, desolated as she then was by civil war, and the hatred of the parties arrayed against each other.

The following list of the contents of the *Neuf Matinées* and the *Apres-disnées* will show the questions discussed in these curious volumes:

In the first, after the prefatory congratulatory poems, the author's advertisement to the reader, and a letter from the Sieur Felicien Valentin to the author, comes the

MATINEE 1. *De l'Or et du Fer.—Lequel des deux nous est le plus dommageable ou profitable.*

MATINEE 2. *Des Loix et de la Médecine.—A Sçavoir, si la Jurisprudence est à preferer à la Médecine.*

MATINEE 3. *Des Mains des Advocats.—S'il est loisible aux Advocats de prendre.*

MATINEE 4. *Des Chastrez.*

MATINEE 5. *Des Laides et Belles Femmes.—S'il vaut mieux prendre à Femme une Laide qu'une Belle.*

MATINEE 6. *De la Jalousie du Mary et de la Femme.*

MATINEE 7. *De l'Inegalité de l'Aage des Mariez.—Si un Vieillard doit prendre une Jeune Fille; ou une Vieille rechercher un Jeune Homme.*

MATINEE 8. *Des Lettres et Guerriers.—Si une Fille doit plus desirer d'estre accouplée à un Homme d'Estude qu'à un Guerrier.*

MATINEE 9. *De la Trefve Conjugale.—En quel Temps n'est loisible au Mary de toucher Conjugalement sa Femme.*

The *Apres-disnées*, after a preface *aux Liseurs*, contains—

1. *Du veiller et du dormir.—S'il faut dormir l'Apres-disnée.*
2. *Du Mariage.—S'il vaux mieux n'estre marié que l'estre.*
3. *De la Puissance Maritale.—A Sçavoir, si le mary peut battre et chastier sa Femme.*
4. *De l'Arbre de Vie.*
5. *Du Caquet des Femmes.*
6. *Des Barbes.*
7. *Des Vieillards et des Jeunes Enfans.—S'ils peuvent engendrer.*
8. *Des Pronostics et Predictions Astrologiques.*
9. *Des Lunatiques.*

New editions, limited to one hundred copies, of the *Neuf Matinées* and *Apres-disnées*, were published in 1863, in Paris, in 12mo.

Charles I. and the Marquis of Worcester.

In the "Conference" which took place when Charles I. visited the Marquis of Worcester, at Ragland Castle, with his court, there is the following curious anecdote respecting the poet Gower, which shows that the sphere of a poet's influence is far wider than that of his own age:

The marquis was a shrewd though whimsical man, and a favorite of the king for his frankness and his love of the arts. His lordship entertained the royal guest with extraordinary magnificence. Among the

rare curiosities was a sumptuous copy of Gower's *Confessio Amantis.*

Charles I. usually visited the marquis after dinner. Once he found his lordship with the book of John Gower lying open, which the king said he had never before seen. "Oh!" exclaimed the marquis, "it is a book of books! and if your majesty had been well versed in it, it would have made you a king of kings."

"Why so, my lord?"

"Why, here is set down how Aristotle brought up and instructed Alexander the Great in all the rudiments and principles belonging to a prince." And, under the persons of Aristotle and Alexander, the marquis read the king such a lesson, that all the standers-by were amazed at his boldness.

The king asked whether he had his lesson by heart, or spake out of the book.

"Sir, if you would read my heart, it may be that you might find it there; or if your majesty pleased to get it by heart, I will lend you my book." The king accepted the offer.

Some of the new-made lords fretted and bit their thumbs at certain passages in the marquis's discourse; and some protested that no man was so much for the absolute power of a king as Aristotle. The marquis told the king that he would indeed show him one remarkable passage to that purpose, and, turning to the place, read—

"A king can kill, a king can save;
A king can make a lord a knave;
And of a knave, a lord also."

On this several new-made lords slank out of the room, which the king observing told the marquis, "My lord, at this rate you will drive away all my nobility."

Specimen of a Modern Glossary.

The following clever piece of satire is taken from a broadside, printed about the middle of the last century. Its application is not at all weakened, although more than "a hundred years" have passed away since its production:

Angel.—*The name of a woman, commonly of a very bad one.*

Author.—*A laughing-stock. It means likewise a poor fellow; and in general an object of contempt.*

Bear.—*A country gentleman; or, indeed, any animal upon two legs that doth not make a handsome bow.*

Brute.—*A word implying plain-dealing and sincerity; but more especially applied to a philosopher.*

Captain. } *Any stick of wood with a head to it.*
Colonel. }

Creature.—*A quality expression, of low contempt, properly confined only to the mouths of ladies who are right honourable.*

Critic.—*Like* homo, *a name given to all the human race.*

Coxcomb.—*A word of reproach, and yet at the same time signifying all that is commendable.*

Dress.—*The principal accomplishment of men and women.*

Dullness.—*A word applied by all writers to the wit and humour of others.*

Eating.—*A science.*

Fine.—*An adjective of a very peculiar kind, destroying, or at least lessening the force of the substantive to which it is joined, as fine gentleman, fine lady, fine house, fine cloaths, fine taste!—in all which, fine is to be understood in a sense somewhat synonymous with useless.*

Fool.—*A complex idea, compounded of poverty, honesty, piety, and simplicity.*

Gallantry.—*Fornication and adultery.*

Great.—*Applied to a thing, signifies bigness; when to a man, often littleness or meanness.*

Happiness.—*Grandeur.*

Honour.—*Duelling.*

Humour.—*Scandalous lies, tumbling and dancing on a rope.*

Judge.—*An old woman.*

Knave.—*The name of four cards in every pack.*

Knowledge.—*In general means knowledge of the town.*

Learning.—*Pedantry.*

Love.—*A word properly applied to our delight in particular kinds of food; sometimes metaphorically spoken of the favourite objects of all our* APPETITES.

Marriage.—*A kind of traffic carried on between the two sexes, in which both are constantly en-*

deavouring to cheat each other, and both are commonly losers in the end.

MODESTY.—*Awkwardness, rusticity.*

NOBODY.—*All the people in Great Britain, except about twelve hundred.*

NONSENSE.—*The writings of the ancients.*

PATRIOT.—*A candidate for a place at court.*

POLITICS.—*The art of getting such a place.*

PROMISE.—*Nothing.*

RELIGION.—*A word of no meaning.*

RICHES.—*The only thing upon earth that is really desirable, or valuable.*

ROGUE. } *A man of a different party from your-*
RASCAL. } *self.*

SERMON.—*A sleepy dose.*

SUNDAY.—*The best time for amusement.*

TEMPERANCE.—*Want of spirits.*

TEASING.—*Advice; chiefly that of a husband.*

VIRTUE. } *Subjects of discourse.*
VICE. }

WIT.—*Profaneness, immorality, scurrility, mimickry, buffoonery; abuse of all good men, and especially of the clergy.*

WORTH.—*Power, rank, wealth.*

WISDOM.—*The art of acquiring all three.*

WORLD.—*Your own acquaintance.*

SINGULAR SPECIMEN OF ORTHOGRAPHY IN THE SIXTEENTH CENTURY.—The following letter was written by the Duchess of Norfolk to Cromwell Earl of Essex. It exhibits a curious instance of the monstrous anomalies of our orthography in the infancy of our literature, when a spelling-book was yet a precious thing:

"MY FFARY GODE LORD,—her I sand you in tokyn hoff the neweyer, a glasse hoff Setyl set it Sellfer gyld. I pra you tak hit in wort. An hy wer habel het showlde be bater. I woll hit war wort a m crone."

Thus *translated:*

"MY VERY GOOD LORD: Here I send you, in token of the new year, a glass of setyll set in silver gilt; I pray you take it in worth. An I were able, it should be better. I would it were worth a thousand crown."

ORIGIN OF THE TERM "HUMBUG."—This, now *common* expression, is a corruption of the word Hamburgh, and originated in the following manner: During a period when war prevailed on the Continent, so many false reports and lying bulletins were fabricated at *Hamburgh*, that at length, when any one would signify his disbelief of a statement, he would say, "You had that from Hamburgh." And thus, "That is Hamburgh," or *Humbug*, became a common expression of incredulity.

A KNOWLEDGE OF BOOKS.—Swift says: "Some know books as they do lords; learn their titles exactly, and then brag of their acquaintance."

LINES ON A PRINTING-OFFICE.

The world's a printing-house; our words, our thoughts,
Our deeds are characters of sev'ral sizes:
Each soul is a compos'tor; of whose faults
The Levites are correctors; Heav'n revises:
Death is the common press; from whence being driv'n,
We're gather'd sheet by sheet, and bound for Heav'n.

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